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SATURDAY, NOVEMBER 13, 1869.

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**M**R. ALFRED BAYLIS (Pupil of M. Duprez, the great Tenor), begs to announce his return from Paris. Communications respecting Engagements to be addressed to his residence, 18, Lower Seymour Street, Portman Square, W.

**M**ISS BESSIE EMMETT (Soprano). All communications respecting Engagements with her Pupil, Miss Bessie Emmett, to be addressed to Mr. J. TERNELLI CALEN, 12, Oakley Square, N. W.

**M**ADAME MONTERRAT (Contralto) is open to Engagements for Concerts, Oratorios, &c. For terms and particulars respecting Lessons, &c., address—Madame Monterrat, 45, Tavistock Crescent, Westbourne Park, W.

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## BEETHOVENIANA.

The articles of which the following is the first have been communicated to the *Musikalische Zeitung* of Leipzig by Herr Nottebohm, of Vienna, who is well known in that city, and whose name will be familiar to many readers of the *Musical World* as a profound and exact student of Beethoven. Mr. Nottebohm has devoted himself for many years to the exploration of Beethoven's sketch-books, of one of which he has published a reprint, accompanied by many useful and interesting comments,\* and these articles bid fair to be a worthy continuation of that work, and of the new edition of Breitkopf and Härtel's Thematic Catalogue of Beethoven's works (1868), edited by Mr. Nottebohm, with many additions, and a most important contribution to the literature of the subject. [G.]

## I.—OVERTURE IN C MAJOR—OP. 115.

The Overture, Op. 115, is occasionally mentioned in catalogues and concert programmes under the title, "*Ouverture zur Namensfeier*." The question arises: What right has it to this title? The original manuscript in the imperial library at Vienna bears the superscription: "*Ouverture von L. v. Beethoven am ersten Weinmonath, 1814—abends zum Namenstag unsers Kaisers*;" from which it appears that the overture was written for the Festival of the Emperor's Name-day, and intended to be performed on that occasion. It was not, however, performed either on the 4th October, 1814, the name-day of the Emperor Francis II., or on the eve of that day; but on the 25th December, 1815, at a concert in the Great Redoutensaal, for the benefit of the City Hospital of St. Marx, on which occasion it was announced merely as "*an Overture*."

The following is an exact copy of the programme, from which it will be seen that there is no indication of the overture having any relation to the Emperor's, or any other name-day:

"Die dabei vorkommenden Musikstücke sind sämmtlich von der composition des Herrn Ludwig van Beethoven, und bestehen:—

1. Aus einer neuen Ouverture,
2. Aus einem neuen Chor über Goethe's Gedicht: die Meerestille, und
3. Aus dem grossen Oratorium: Christus am Oelberge."†

It was performed for the second and third time under the direction of Hänsel on the 16th and 23rd April, 1818, at two musical evenings given by Messrs. Moscheles, Giuliani, and Mayseder. Upon the former of these the *Leipziger Allgemeine Musikalische Zeitung* for 1818, p. 150, remarks:—"The concert opened with a new overture, by Herr L. van Beethoven, which has only been given once before in public;" and at a later date (p. 174), *à propos* to the two concerts, "The very beautiful and spirited new overture by Beethoven delighted all the connoisseurs." Schindler in his Biography, third edition, i. 248, and II. 163, says, that "on the 10th May 1818, this overture was performed for the second time in a concert of Messrs. Mayseder, Moscheles, and Giuliani, under the title of *à la Chasse* (Schindler's date is evidently wrong, but this by the way); Beethoven," he continues, "enquired the reason of the title and who had permitted it, but upon this subject nothing satisfactory could be discovered, each of the persons concerned laying the responsibility upon the other. In the catalogue of Breitkopf and Härtel, the overture is entitled *Namensfeier*, probably because it was performed for the first time on Christmas day." On reading this passage it is necessary to remember that Schindler had no knowledge of the inscription quoted above from the original manuscript.

After this the overture was performed on the 6th December 1818, in a concert by the brothers Wranitzky, in the criticisms upon which concert it is called *Jagdouverture*. Before leaving this part of the subject, we may mention that in the correspondence from Vienna, in the *Leipziger Allgemeine Musikalische Zeitung* for 1819, p. 72, we find the following: "Beethoven's so-called *Jagdouverture* gave the same delight to its numerous friends that it has always hitherto done." In Paris it appeared under the title of *La Chasse, grande ouverture en Ut, &c.*

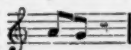

The work was published by Beethoven himself (Steiner, Vienna), under the title, *Grosse Ouverture in C dur, gedichtet für grosses Orchester und Seiner Durchlaucht dem Fürsten und Herrn Anton Heinrich Radziwiłł, &c., gewidmet, &c.* As a proof that Schindler is incorrect in

\* Ein Skizzenbuch von Beethoven: beschrieben und in Auszügen dargestellt. Breitkopf und Härtel, 1865.

† The *Wiener Zeitung*, of Jan. 6, 1816, in its notice of this concert remarks that "Wranitzky conducted, and Umlauf was at the piano." Why should Umlauf or any one else have been at the piano? Schindler (I. 248), says that Opp. 112 (*Meerestille*), and 115, were first performed with the *Oelberge*, on Christmas day, 1815, under the personal conduct of Beethoven himself. A report of the performance will be found also in the *Allgemeine Musikalische Zeitung* of Leipzig, for 1816, page 72.

stating (II. 163) that the work did not appear till after Beethoven's death, we may mention that in the tenth number of *Cecilia* (August, 1825) mention is made of "Beethoven's overture Op. 115, lately published by Steiner in Vienna." A further notice appears in the 17th number of the same magazine (July, 1. 26).

These dates show unmistakably that if Beethoven did originally write the overture for the Emperor's name-day, he at a later period relinquished all indication of such a thing. The overture therefore can make no pretence to the title, *zur Namensfeier*.

The question still remains, Is there anything in its origin to entitle it to that designation? Was it written for any special occasion or was it not? Is there, for instance, any truth in the tradition that the two quavers which so often recur, are meant to express  thinking not, and the following are our grounds for the word "viva"? We  so doing:—

The first sketches for any composition containing a subject which is also employed in this overture, are found on loose sheets belonging at latest to the year 1811. It is a composition which Beethoven evidently intended to complete, and he has commenced writing it in score. What it would ultimately have been there is nothing to tell, as a few sheets only are in existence, and the score contains but one part (evidently the first violin) written on the top stave as follows:—



The remaining staves were left blank at the time, and have been subsequently filled up by Beethoven with other matter—sketches for the finale in *King Stephen*, and for the overture and other numbers in the *Ruins of Athens*, excepting the Turkish March, and the wind music behind the scenes. We quote a portion of these sketches.

It will be remembered that *King Stephen* and the *Ruins of Athens* were written in 1811, and first performed at Pesth on February 9, 1812.



At a later period Beethoven resumed his first intention, though in a different manner from that in which he commenced, but before examining this it may be well to mention that Fischenich, writing from Bonn to Schiller's sister, Charlotte, about Beethoven, on the 26th January, 1793, says:—"he intends to compose Schiller's *Freude* verse by verse;"—from which it is evident that Beethoven even at that early date, had the intention of setting Schiller's *Ode to Joy* to music. The sketch books contain continual references to such a composition, but the intention was never realized until the finale of the Ninth Symphony, in 1823.

In a sketch-book chiefly occupied with notes for the seventh and eighth symphonies, which Beethoven had with him at the Bohemian Baths, in the summer of 1812, and which is now in the



possession of the representatives of the late Gustav Petter of Vienna, we find in the midst of the sketches for the first and last movements of the Eighth symphony, the following words:—"Freude schöner Götterfunken Tochter Overture ausarbeiten;" and two pages later a sketch, of which the following is an exact transcript:—

*Presto.*

abgerissene Sätze wie Fürsten sind Bettler, u. s. w. nicht das ganze

*Text.*

abgerissene Sätze aus Schillers Freude zu einem ganzen gebracht

vielleicht p anfangen

From these sketches, there can be no doubt that the subjects of the chief and middle portions of the overture, Op. 115, were intended to be used to the text of Schiller's ode.

The remarks interspersed in the above sketches show, first, that it was not Beethoven's intention to set the whole poem; and secondly, that the form he intended it to take was that of an overture; but it is not easy to see how it was possible without injury to the poem, to reject those stanzas in which Schiller rises to sublimity, as for instance—

"Ihr stürzt nieder, Millionen?  
Ahndest du dein Schöpfer, Welt?"

or on the other hand, how those stanzas were to be composed with the others into a consistent whole. Nor is it clear how the necessary vocal element for the illustration of the text, could be infused into subjects of so eminently instrumental a character as those just quoted. Whether these considerations occurred to the composer or not, it is enough for us to know that the piece was never carried out according to this conception. In fact the attempt divided itself into two portions. Schiller's words assumed the necessary form, some ten years later, in the *finale* to the Ninth symphony, which is an extended system of variations, and of double counterpoint based on simple and broad foundations, giving opportunity at once for the greatest contrast and the greatest variety. With regard to the purely instrumental part, the "joy" which was inherent in it required a definite occasion to bring it to its proper development, and this may have been supplied either by the approaching Name-day, or by the prospect of a performance of the work. In this way its completion was hastened. Sooner or later some occasion was sure to arise for the production of the work. Thus the Overture, Opus 115, was neither in origin nor intention composed for any special occasion, but is the result of a study for the *finale* of the Ninth Symphony.

It is now easy to understand why Beethoven protested against the title, *à la Chasse*, and why both at the performance and in publication he allowed the overture to appear without any special title at all.

Before closing these remarks, we would mention that, in a sketch-book belonging to the year 1814, and containing notes for this over-

ture, the principal subject of the *allegro* appears, as in the quotations already made, in  $\frac{3}{4}$  time, as follows:—

(To be continued.)

### CRYSTAL PALACE.

An unusually large audience attended Saturday's concert, and seemed heartily to enjoy the following programme:—

Overture ( <i>Medea</i> )	...	...	...	Cherubini.
Aria, "Lascia amor" ( <i>Orlando</i> ), Mr. Patey	...	...	...	Handel.
"The Jewel Air" ( <i>Faust</i> ), Madame Lemmens	...	...	...	Gounod.
Symphony No. 1, in C	...	...	...	Beethoven.
Air, with variations, Miss José Sherrington	...	...	...	Rode.
Aria, "Cujus animam" ( <i>Stabat Mater</i> ), Mr. Nelson	...	...	...	Rossini.
Varley	...	...	...	Rubinstein.
Adagio and Scherzo for Orchestra	...	...	...	Rubinstein.
Air, "But oh! what art can teach" ( <i>Ode to St. Cecilia</i> ), Madame Lemmens	...	...	...	Handel.
Overture in C ("Trumpet")	...	...	...	Mendelssohn.

The most interesting of the instrumental works in the above scheme were the two movements of Herr Anton Rubinstein. This arose from no consideration of merit. Taking into account the real worth of the selections, we certainly should not place Herr Rubinstein's *Adagio* and *Scherzo* before the *Trumpet* overture of Mendelssohn; nor before the *Medea* overture of Cherubini; still less before Beethoven's symphony. But there were reasons, apart from merit, which excited and justified the special interest above-named. Herr Rubinstein is a man who occupies a great position in music, both as composer and executant—a position of which English amateurs have but a very inadequate knowledge; he is young, ambitious, gifted, and (Herr Manns assures us) a son of art of the period "from top to toe." The future of Herr Rubinstein is, therefore, undefined. He may grow into portentous dimensions; and, bearing this possibility in mind, it is well to get together the materials for an enlightened judgment upon his capacity. The movements played yesterday are not unfavourable examples of Herr Rubinstein's power. They are among the composer's recent works, and from a supplement to the "Ocean Symphony," which years ago brought the Moldavian musician a good deal of admiration, and not less of adverse criticism. The *Adagio* is an unequal movement. On the one hand we have passages of some power—the return to the first subject and its subsequent treatment, for example; while, on the other hand, there is a good deal of writing which, while flashy and meretricious, is also, involved and obscure. We like the *Scherzo* somewhat better, because making no pretensions it is unable to sustain, and, because of the spirit of humour that pervades it. Nearly as well we like the *Moderato assai*, which, for a time, arrests the flow of the *Scherzo*. By its orchestral treatment and general effect, this little interlude asserts a claim to consideration.

The remainder of the concert calls for little remark. It is needless to say that the symphony and overture were well played; and as for the vocal music, a bare record of the fact that Madame Sherrington was encoined in Handel's air (organ *obbligato* well played by Mr. Coward), and that Miss José Sherrington made a favourable *début* in Rode's variations, is enough.

T. E.

DARMSTADT.—Most people are aware—but as some others are not, we will again record the fact—that the Germans are exceedingly fond of celebrating anniversaries or jubilees, as they are termed, no matter whether it be the anniversary of a man's birth, marriage, death, entrance on some official duties, retirement from ditto; or, indeed, of any other event that can possibly be considered important in his existence, and afford an excuse for organizing in his honour a torch-light procession, a serenade, or (though more rarely) making him a present. This mania for anniversaries is not confined to the anniversaries of human beings; it extends to those of buildings and such like objects. Consequently it was not to be supposed that the good Darmstadtians would allow the fiftieth anniversary of the building of their Theatre to pass by unnoticed. They have eagerly seized upon the occasion to give a series of three performances in honour of it. The first performance was given on the 7th inst. (which day was the anniversary proper) when the opera selected was Spontini's *Ferdinand Cortez*, with which the Theatre was inaugurated fifty years ago; the second performance, on the 8th, was devoted to the German drama as represented by Schiller, while, on the 9th, the attraction was Spohr's *Jessonda*.

## MUSIC FOR FASHIONABLE CHURCHES.

(From the "New York Weekly Review.")

A circular from a Mr. Cobblestone, who describes himself as "organist at All Saints' Circus," has been received at this office. Its author proffers timely aid to the organists of our "fashionable churches." There are a number of these eminent players—such as Mr. George W. Morgan, Mr. Samuel P. Warren, Dr. Clare W. Beames, Mr. John P. Morgan, Dr. Peck, Dr. Walters, Mr. John H. Cornell, and some others—who, with high standing, much experience, and trained skill in their art, are nevertheless soaring towards the impracticable—the "classic," as they understand it—as found in the old English services, the oratorios, or the other sacred music of Scarlatti, Handel, Beethoven, Haydn, Mozart, Mendelssohn, and other masters. And this they persistently force upon the people, together with other effete rubbish—for example, the preludes and fugues of the same authors, and of Sebastian Bach, Hesse, Rinck, and Schumann. These eccentric periwigs that organists still indulge in, sometimes, at the opening and close of divine service, tend, doubtless, to their own gratification, but largely annoy many gentle people, who would fain not be bored in this manner, while contemplating Mrs. Smith's "frightful bonnet," or calculating the probable rise of gold on Monday. Under these circumstances, the claims of the classic music of the present get neglected. These dusty devotees of the past, wedded to ideas long since exploded, entirely fail to appreciate modern music, and lack altogether the happy knack of adapting it to the purposes of the church. Nor does it appear that they have the tact to perceive, or the skill to satisfy, the popular craving for the intellectual and the beautiful, as seen in adaptations to divine service of the sublime strains of an Offenbach, a Donizetti, or a Verdi; of the *Grande Duchesse*, *La Belle Hélène*, *Traviata*, *Luzia Borgia*, or *Barbe Bleue*. There are many devotional melodies in these sacred works, which, it appears, ought oftener to be heard in our churches. There is the charming trio from *Attila*, and another pious trio in *Luzia Borgia*—that passage in which the amiable duke compels his adulterous wife to choose between poison and the dagger for her son—either of which would do nicely for hours of devotion. And then the music of *The Duchess* is very sweet, especially the sacred "sacre" song, which the tasteful and decorous Mr. Cobblestone has married to the words of the "Gloria in Excelsis"—for which admirable idea Mr. Cobblestone deserves a singular eminence. It is a pity that some of our best organists are blind to their own interests in these things; but now, at any rate, it is a matter of ability, they no longer have any excuse for not catering to the popular taste in church music. What do fashionable people—who go to church in plain carriages, clad in plain velvets, silks, and broadcloths, of humble cut, in the last Parisian modes, and otherwise adorned with Christian humility and charity, to say their prayers and listen to the sermon—care for the vain exhibition of Bach's fugues? Away with these puerilities of an effete classicism! Give us the soft religious accents of Offenbach, Donizetti, Auber, or even the godly strains of Father Lamblotte. The field of choice is a wide one. There are Mr. Lloyd's original ideas, for instance, washed out of Rossi and Donizetti, so charmingly devout and expressive—as in his *Te Deum*, and other hymns and canticles of the church. There, too, is the sacred music from some of the French ballets. The sacred dances, of course, could be left out; but the music is sweet—and "why should the devil have all the good music?" as John Wesley once appositely inquired.

ELLENFELD.—The Vocal Association lately gave a performance of *Die letzten Dinge*, by Spohr.

MUNICH.—Despite all the efforts made by the Abbate, Franz Liszt, the Divorce Court have pronounced a divorce between Dr. Hans von Bulow and Madame Cosima von Bulow, for "*trifflige Schiedung sachen*," as they naively express it.

BRUNSWICK.—The programme of the first concert given by the Association for Concert-Music, comprised Overture to *Euryanthe*, Weber; Recitative and Air from *La Donna del Lago*, Rossini; Suite in Canon Form, Grimm; Songs, Schumann; and the *Sinfonia Eroica*, Beethoven.—The principal work at the concert for the benefit of the Pension Fund of the Ducal Chapel was Spohr's *Wehe der Töne*. Herr Franz Bendel, pianist, performed Weber's Concertstück as well as several smaller pieces.

DRESDEN.—Second Subscription Concert given by the "Board of General Direction": Overture to *Olympia*, Spontini; Concertstück for four French Horns, Häubler; Recitative and Air from *Iphigenia in Tauris*, Gluck (Mlle. Bürde-Ney); Violin Concerto, E minor, Grützmacher; Recitative and Air from *Titus*, Mozart; and *Sinfonia Eroica*, Beethoven.—Third Subscription Concert: Overture to the *Midsummer Night's Dream*, Mendelssohn; Recitative and Air from *Così fan Tutte*, Mozart; Pianoforte Concerto, A minor, Schumann (Mad. Heinze); Romance from *Zemire und Azor*, Spohr; and Fourth Symphony, B flat major, Beethoven.—First "Musical Academy"—as a concert is still sometimes entitled in Germany, given by Herren Heitsch und Fitzenhagen: Trio, Op. 70, No. 1, D major, Beethoven; Violin Sonata, Op. 105, A minor, Schumann; and Trio, No. 3, C major, Haydn.—It is said that the temporary Theatre will be ready by the twelfth of December.

## PROVINCIAL.

ETON.—The Eton College Glee and Madrigal Union gave a concert last week, in the Mechanics' Institution, assisted by Miss Mabel Brent, Messrs. O. Christian, Mellor, Darby, Peach, and Ogilvey. The programme was very attractive, but the attendance was not what might have been expected.

LEEDS.—Mlle. Christine Nilsson gave two concerts here on the 3rd and 4th inst. with extraordinary success. She sang in a selection from the *Creation*; and, during the second part, gave the *scena* from *Hamlet* with which her name is now identified. As might have been expected, the local critics went into raptures. He of the *Weekly Express* said:—

"Nilsson is a born genius;—no amount of instruction and practice could give her the marvellous power of voice and facility of execution which she possesses. For clearness, roundness, fulness, and strength, her voice has never been surpassed—was not equalled even by Jenny Lind's. As to the management of her vocal organ, Nilsson shows the artist inborn. Her execution is not only marvellous, but singularly beautiful. When executing a rapid florid passage, her notes glide one into the other with such softness and ease, that it is difficult to discover where one ends and the other begins. Yet every note is perfect. Her shakes and runs may be compared to a number of quicksilver globules coursing each other through grooves of the softest velvet—fancy supplying the delicious music which ensues. Then, too, Christine Nilsson has dramatic fire, has pathos, has deep poetry within her. We know not of a single defect, a single want, in this great vocalist. Perfection as a singer is hers. The grand *scena* from Ambroise Thomas's opera of *Hamlet* was performed with truly wonderful effect. Throwing off the conventionalities of the concert-room, she gave full dramatic action to the scene, and literally revelled in producing real music from almost impossible situations. No one could detect the smallest harshness in the wild scream or in the hysteric laugh of the mad girl; both were true to nature, yet melodious. After listening with bated breath, and watching with strained eyes, this marvellous performance, the audience, at its close, burst into cheering and hand-clapping of the most deafening nature. The applause fell like an avalanche after the perfect stillness in which Ophelia's death was enacted."

We might quote much more from other papers to the same effect but the *Express* is greatest, and we avoid anti-climax. Mr. Sims Reeves, Signor Foli, Dr. Spark, and others had a share in the work done, and Mr. Leslie conducted.

WORCESTER.—Of the concert given here lately by Madame Norman-Neruda, and Mr. Charles Hallé, *Berrow's Journal* says:—

"Those who were present enjoyed music of the very highest class, executed in the most perfect manner. Mr. Charles Hallé is well-known. Madame Norman-Neruda, on the other hand, is comparatively a stranger, and she comes with an instrument in her hand that is not expected to be seen when the performer is a lady. Ladies are not supposed to be violinists of the first rank, or even to be violinists at all. So there is something strange in the announcement, that of these two performers the gentleman's instrument is the pianoforte, while that of the lady is the violin. But, five minutes in Madame Norman-Neruda's presence is more than sufficient to convince the most sceptical, that this lady is simply mistress of the instrument, which she handles with such gracefulness and ease. She seems as if she were herself composing as she plays, so thoroughly does she identify herself with the music, and so felicitously does she give it expression. A word must be added with reference to the lady herself—and it shall be but little more than a single word: she is a lady; she looks the lady; and her playing is that of a perfect artist, who is a perfect lady also. With her violin in her hand, as she stands gracefully erect—the very Muse of Melody."

BIRMINGHAM.—We have received the following communication from our own correspondent in this town:—

"The long anticipated visit of the Royal Italian Opera Company has been fulfilled, and with a success to which it is no exaggeration to apply the term unprecedented. Considering that the (so-called) 'Hardware Metropolis' has a population of some 300,000 inhabitants, to say nothing of its being the centre of an enormous district, with Warwick, Leamington, and Coventry, and their agricultural surroundings on the one side, the 'Black Country' (so-called), extending to Wolverhampton and Stourbridge on the other, and of itself enjoying a special reputation as the seat (so-called) of the finest triennial musical festival in the kingdom, ever memorable by its production of Mendelssohn's *Elijah*, not to mention Costa's *Eli*, *Naaman*, and other works of more or less note, it is really a matter of surprise that the enterprising undertaker (who so regularly visits Liverpool, Manchester, Dublin, and other large cities), should

persistently have shut his eyes to the existence of an opera-appreciating public in Birmingham. The experience, however, of the 4th, 5th, and 6th of November will probably render him wiser for the future, and he may find it to his account not to neglect, henceforth, this smoky, but withal fine town, when making up the list of his touring destinations; as (judging by the present) the very important question of 'will it pay?' need hardly enter into calculation. The Theatre Royal is large (I am told that it will contain 2,500 people), and when I mention that the entire pit and dress circle were converted into half-guinea stalls, and the lowest price was 2s. 6d. to the gallery—every inch of room being occupied, and the demand for places exceeding the supply at least threefold—sufficient will have been said to demonstrate the complete triumph in the pecuniary point of view. Nor was the success artistic less plainly marked, for although two of the operas (*Lucia* and the *Troatore*) may be fairly characterized as hackneyed, the third (*Don Giovanni*) more than made amends, while each and all were on the whole much more powerfully cast than is usually the case in the provinces, where the saying attributed to Catalani of '*Ma femme et quelques poudrées*' is but too frequently and painfully realized. The first-named opera was thus represented:—Leonora, Mdlle. Tietjens; Azucena (spoken of in a local paper as the 'tipsy' instead of the 'gipsy'), Mdlle. Scacchi; Manrico, Signor Mongini; and the Conte di Luna, Mr. Santley. In Donizetti's work, Mdlle. Ilma di Murska was 'the hapless Scotch maiden' (so-called), and of course produced her greatest effect in the mad scene, her unfortunate lover, Edgardo, being depicted by Signor Mongini, whose tremendous energy found ample scope in the malediction, while the 'Fra poco' displayed an astounding amount of life in death, fully exemplifying the powers of steel, although not exhibited in the sense usually attributed by the faculty. Signor Cotogni was an effective Ashton both vocally and histrionically. But the most brilliant exhibition was reserved for the concluding night, when Mozart's ever fresh masterpiece of opera was played. To praise Mdlle. Tietjens' Donna Anna (who fairly stands alone as representative of the grand school of music), is almost like attempting to gild refined gold, but often as I have heard her sing the part, she fairly surpassed herself on this occasion. The applause which rang forth, after her two great airs, 'Or sai che l'onore,' and 'Non mi dir,' was something to be remembered; and it was several minutes ere the excitement had calmed down sufficiently to allow the opera to proceed. Musically speaking, Mdlle. Sinico's Elvira is perfect. Mdlle. Vanzini's Zerlina was charming, her attractive personal appearance, sympathetic voice and piquant acting all combining to make her one of the best representatives of the village coquet, now before the public. Her 'Batti, batti,' and 'Vedrai carino' were especially and deservedly applauded, while the duet 'La ci darem,' was encored. So far as singing the music is concerned, it would be simply impossible to surpass the 'Don' (so-called) of Mr. Santley, and if there is an undefinable something, which falls short of conveying to the mind a perfect realization of Da Ponte's libertine hero, it is no fault of our accomplished countryman, whose improvement as an actor is hardly less conspicuous than his advance as a singer. Herr Formes' Leporello, seemed to amuse mightily. Signor Dalla Rocca's efforts as Don Ottavio were marred by excessive nervousness, painfully apparent throughout,—a circumstance not to be wondered at, on a first appearance in a part which has been filled, at one time or other, by all the finest tenors in the world. Nevertheless the voice if not powerful, is of agreeable quality, and only requires cultivation to be at the same time a source of service to its owner, and of gratification to the public. Signor Zoboli was an ancient conventional Masetto, looking more like Zerlina's father than a youthful bridegroom, and the utterances of Signor Casaboni lacked weight as the Commendatore. A sufficiently numerous and well qualified band and chorus, swayed by the admirable conductor, Sig. Arditì, left little to be desired in any of the performances. It is however to be hoped, that before the next visit of the Italian Opera troupe (so-called), something more respectable in the way of scenery may be provided. The Square, in the first scene, was more suggestive of England than Spain, while the Street which succeeded it, was simply Venice with a distant view of the Piazza san Marco. The Baronial tap-stried Hall, brought in just before the final scene, was in so disgraceful a condition, from dirt and age, that it was saluted by a long course of hissing, which only subsided when Donna Anna came in to sing the 'Letter song.' Next week I may have something to say of the Nilson cohorts of the 15th and 16th.

BUTTON OF BIRMINGHAM."

LIVERPOOL.—The *Daily Post* (Nov. 2) in noticing a recent performance of the *Nozze di Figaro*, by Mr. Mapleson's operatic troop, thus apostrophizes the leading singers:—

"Mdlle. Vanzini played the part of the Page with buoyancy and elegance. Mdlle. Sinico was delightful as Susannah, sparkling with fun and overflowing with melody. Mdlle. Tietjens bestowed her powers with her accustomed success on the part of the Countess, making no account whatever of a rather troublesome and capricious hoarseness, which tells of over exertion under unfavourable atmospheric conditions. The two important male parts were

played by Mr. Santley and Herr Formes. Mr. Santley has become a great artist in making up, and his disguise as the Count was as characteristic as his singing and acting were full of spirit and finish. The duet with Susannah ('Crudel Perchè'), was especially admired. Herr Formes entered with unlimited gusto into the part of Figaro, and preserved his intonation almost throughout. His 'Non più Andrai' was powerful, fluent, and spirit-stirring, and he thoroughly sustained the comedy in all the scenes in which Figaro appears."

BELFAST.—We extract the following from a local paper:—

"Miss Marie Stocken, the vocalist at last Monday's Popular Concert, sang the 'Echo Song,' 'Rich and Rare,' and 'Qui la voce.' Miss Stocken may congratulate herself on having made a very successful debut. She was compelled to repeat both the 'Echo' and the Irish melody, and was recalled after the famous scene from *I Puritani*."

EDINBURGH.—The *Evening Courant*, of Nov. 8th, publishes a notice of the last Saturday Evening Concert here from which we take the following:—

"The concert was an exceedingly good one, the artists being Misses Hiles and Affleck, Messrs. Henry Leslie and James Hogg. The band of the 17th Lancers also performed and were frequently applauded. The ladies, both favourites, were warmly received. Miss Hiles, whom we are always glad to hear, sustained her reputation as a finished and pleasing vocalist in Costa's 'I'll Thee extol,' Balie's 'I dreamt that I dwelt in marble halls,' and Molloy's 'Old Cottage Clock,'—all excellently sung. Miss Affleck's voice and style have improved, and most of her songs were re-demanded. Mr. Henry Leslie and Mr. Hogg secured a good share of applause, the latter especially in 'The Holy Friar.' Mr. Holt accompanied on the organ, and Mr. Bridgman on the pianoforte."

An influential Hull paper speaks in flattering terms of the performances of the Misses Jewell, at two concerts recently given by the long established "Yorkshire Amateur Musical Society" in that town (conductor, Mr. Hartog). The paper to which we refer—the *Eastern Morning News* (Nov. 4)—in its notice of the first concert, writes of the two young ladies as follows:—

"Miss A. Jewell's voice is a charming soprano, and she uses it with a taste which indicates natural ability, irrespective of competent training. Her first song (Mozart's 'Deh vieni non tardar') gained her appreciative applause, and the second (Arditi's *valse*, 'L'Ardita') secured her an encore. Miss R. Jewell possesses a fine voice which technically speaking is *mezzo soprano*, although its true character is contralto, with a register that fully embraces the higher range. In the recitative and air from Vacca's *Romeo* ('Ah se tu dormi') she discovered to the audience her rare voice, both in quality and flexibility, also her excellent intonation. The piece was encored. That this lady's voice is appreciated in influential circles is manifest by the fact that she holds the Westmoreland scholarship in the Royal Academy of Music, and attends these Yorkshire concerts by permission of the committee of that institution. With two such finished vocalists as the Misses Jewell it is almost useless to say that the duet ('Les Madrilènes') was well sung."

Speaking of the second concert, the same paper (November 5) says:—

"In Dr. Bennett's sweetly plaintive air, 'O Lord, Thou searchest me out' (*Woman of Samaria*), Miss R. Jewell sang with that intelligence which is the secret of rivetting the attention of an audience. The air was encored, and we do not remember any vocalist making a more favourable impression than Miss R. Jewell. We feel proud that Hull has had the honour of first hearing so excellent a singer in public. Such a circumstance calls to mind the fact, that Clara Novello first appeared at one of the Yorkshire Amateur Concerts in Hull. Miss A. Jewell also delighted the audience with the 'May Dew,' another exquisite composition by Dr. Bennett. The duet, 'As it fell upon a day,' by the Misses A. and R. Jewell, was a genuine piece of sympathetic singing."

HAMBURG.—Auber's *Premier Jour de Bonheur* has been most successfully produced at the Stadttheater.

COLOGNE.—Concert of the Männergesangverein and the Philharmonische Society: Symphony in E flat major, Haydn; "Matrosenleid," Taubert; Ninth Violin Concerto, Spohr; Trio and Chorus from *Euryanthe*, Weber; "Die Nacht," Schubert, &c.—First Soirée for Chamber Music: Stringed Quartet, Mendelssohn; Quartet, Op. 41, No. 2, F major, Mendelssohn; and Trio, Op. 97, B flat major, Beethoven.—According to report, *Iwan IV.*, "a picture of character," by Anton Rubinstein, is shortly to be produced at one of the Gürzenich concerts.



## OUR CONTEMPORARIES.

## THE SEASON.

In the course of an article thus headed, the *Sunday Times* observes:—

"Opening our survey at Exeter Hall we find the Sacred Harmonic Society just beginning to stir, in the slow elephantine manner which becomes its size. This body issues no prospectus, and, therefore, we have no means of knowing what are the intentions of its directors. It is not difficult, however, to guess with tolerable accuracy. We may safely declare, for example, that the society will perform the *Messiah*, *Elijah*, *Israel in Egypt*, and a few other equally familiar works. Sir Michael Costa, and his colleagues appear to have devoted themselves to the task of keeping popular oratorio well before the public, and they do their work with an exclusiveness worthy of high praise. Only on very rare occasions will they permit themselves to meddle with that which has not been already tried and proven; even then the new thing must have some special claim. We hear from unofficial sources that a quasi-novelty, Handel's *Solomon*, is down for the present season, and we are grateful for the intended boon. At the same time we must be permitted to wonder why all the oratorios of Handel are not given in turn. Sir Michael Costa is quite capable of filling out the great master's attenuated scores—we hear he has done this for *Solomon*; so that, while grateful for what is promised, we reserve a grumble because it is so little.

"The National Choral Society has, as yet, made no sign of life, unless the appearance of its name at the head of an advertisement of cheap music show vitality. Speculation, therefore, as to what it may or may not do, will hardly repay the making."

AUGSBURG.—The Florentine Quartet have been giving a series of highly successful concerts.

FRANKFURT-ON-THE-ODER.—The "Liederkrantz" have announced a performance of Sophocles' *Antigone*, with Mendelssohn's music, for the benefit of the Mozart Fund.

LEIPZIG.—Speaking of Madame Joachim, a correspondent of the *Neue Berliner Musikzeitung* says: "The third Gewandhaus Concert again presented us with a most welcome visitor from your capital, namely, Madame Annelie Joachim. This fair artist, unique in her way, was received with lively applause immediately she appeared, and, by her perfect performance, electrified the audience into uproarious manifestations of delight. As her first piece she sung a new *scena*, with orchestral accompaniment, by Max Bruch, *Die Priesterin der Isis zu Rom* (The Priestess of Isis in Rome). For some time past, Bruch has not been very successful with his new compositions; the Symphony in E flat major; the Violin Concerto; the additional scene of Frithjof; and, lastly, the present work, all announce that the composer has made no satisfactory progress, a fact the critics have repeatedly asserted. It appears to me that Bruch writes too much, and exercises too little self-criticism on what he does write. The *scena* sung by Mad. Joachim produces a monotonous effect, in consequence of the form being too much spun out; it made, therefore, no particularly favourable impression, despite the admirable manner in which it was rendered." The other pieces sung by Mad. Joachim were "Von Ewigem Liebe," Brahms; and "Soldatenbraut," Schumann. The last she was obliged to repeat. Misses Bertha and Emmy Hamilton, of Edinburgh, met with fair success by their performance of an Adagio and Rondo from Spohr's Double Concerto in B minor, and Variations for Two Violins, by Kalliwoda. The overture to *Anacreon* opened the concert, the second part of which consisted exclusively of Schumann's C major Symphony.

—The Euterpe Association have moved into their new quarters, the old theatre, and commenced proceedings under their new conductor, Herr Velkand, who has taken the place formerly held by Herr S. Jadasohn. The two principal instrumental pieces at the first concert were Herr Bargiel's overture to *Prometheus*, and Schumann's D minor Symphony. The soloists, instrumental and vocal respectively, were Mdlle. Mary Krebs, and Herr Searla, both from Dresden.—A great feature at the fourth Gewandhaus Concert was the performance of Beethoven's Overture, No. 3, to *Leonore*. At the same concert, Herr Albert Dietrich, a pupil of Robert Schumann, made his *début* as a composer with a new Symphony, in D minor, which he conducted himself. It was exceedingly well received, Herr Dietrich being twice recalled. The soloists were Mdlle. Fichtner, pianist, from Vienna, and Mdlle. Steffan, singer, from Strasburg, but the general opinion among the audience was that neither young lady could be, as yet, considered up to the Gewandhaus-Concert mark, and, therefore, ought not to have been engaged. The programme of the fifth concert comprised the Symphony, in G minor, by Mozart, and Mendelssohn's music to *Athalie*.—M. Ambroise Thomas's *Mignon* much resembles an out-and-out failure. A local paper referring to it, remarks: "In the first act, the public were indifferent; in the second, uncomfortable; and in the third perfectly bored to death. We trust this opera will soon sink into eternal sleep in the library of the theatre!"

## CONCERTS VARIOUS.

Mr. A. COLLARD gave a concert on Friday week, in Hanover Square Rooms, which attracted a great number of flautists and those interested in the flute. Mr. Collard played a *capriccioso* by the Italian flautist and composer, Briccialdi; and, with Mr. Henry Bird, a new *Duo concertante* for flute and pianoforte, by Laville, on airs from Gounod's *Romeo et Juliette*. Both pieces drew forth loud applause. Amongst other pieces given was a trio by Kuhlau, for two flutes and pianoforte; the flautists being Messrs. J. Radcliffe and Benjamin Wells, two of our best orchestra and solo performers. Mr. Radcliffe played on an instrument of wood, Mr. Wells on one of metal. The playing of both artists was what might have been expected. Mr. Wells gave a fantasia on "Auld Robin Grey," on a bass flute, by Boehm. The performance was listened to with great attention, the tone was pure, and admirably brought out. The bass flute was also heard to advantage in a quartet by Laville, written for E flat, concert, tenor, and bass flutes, played by Messrs. Roe, Collard, Radcliffe, and Benjamin Wells. The concert concluded with a movement from one of Kuhlau's quartets. Mr. Collard was assisted by Miss Madeleine Schiller, the pianist, who played Mendelssohn's *capriccio* in A minor, and Moscheles' "Recollections of Scotland," in a highly artistic manner. She was recalled after both pieces. Miss Banks, Miss Jessie Royd, and Mr. George Perren were the vocalists.

Mr. CHARLES HEYWOOD gave a concert at the Hall, Store Street, on Thursday week, which attracted a full attendance. Mr. Heywood displayed his vocal abilities in "Cujus animam," and was encored. He was assisted by the Mdlles. Clara and Rosamunda Doria, who sang several solos, and Francesco Berger's duet, "The blossoming time" (encored), accompanied by the composer. The sisters Emily and Ellen Muir, pupils of Madame Grieffenhagen, also appeared. The former in "O luce di que t'anna" was loudly applauded. Several glee and part-songs, as well as instrumental solos by Messrs. F. Archer, George Allin, Saunders, F. Tyler, &c., added to the attractions of the concert.

KÖNIG-BERG.—The new Vocal Association will inaugurate its series of concerts by a Mendelssohn Festival, when the following works by that master will be performed: Overture to *Ruy Blas*; Forty-Second Psalm; Violin-Concerto; and *Die Walpurgisnacht*.

DANTZIG.—A fair rival of Madame Norman-Neruda, Mdlle. Franzisca Friese, has been playing the violin at several concerts here, to the great gratification of her hearers and her own material benefit.

## Lyceum Theatre.

When we briefly record the fact that the version of *Paul Forestier*, brought out on Saturday night, with the title *Forbidden Fruit*, proved an unmitigated failure, we are only stating what every judicious and disinterested person acquainted with M. E. Augier's play must have fully anticipated. It is just one of those pieces that, whether we consider their subject or their form, are completely unfitted for the English stage, and even its enormous success, when it was originally produced at the Théâtre Française, in the January of last year, was accompanied by a pretty general expression of the opinion that moral propriety had been ganged somewhat more roughly than accorded with the notions even of tolerant Paris. The exhibition of a weak young man, who is ready to abandon a blameless wife, for the sake of a capricious mistress, and is almost physical in his display of passion, is scarcely the sort of thing to awaken London sympathies. A slight modification of *Paul Forestier*, which makes Léa a widow from the commencement of the piece, is doubtless intended by the author of *Forbidden Fruit* as a concession to decorum; but this merely weakens the motive of the play, and thus adds obscurity to offence. Let us add that M. Augier's work is constructed with that severe simplicity which is proper to the Théâtre Française, and which looks bald to the unsophisticated Englishman, who might, perhaps, gulp down a bolus of immorality enveloped in such current jelly as could be supplied at the Vaudeville. It is, moreover, a piece in verse, written by a great master of metre, with the intention that it shall be spoken as verse is habitually spoken at the Théâtre Française, and not elsewhere, even in Paris. For this verse literal prose is no equivalent, nor do the artists now in Wellington Street at all resemble the actors in the Rue de Richelieu. We need not say more about a piece on which the curtain fell amid mingled sounds of disapprobation and derision.

## MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

SECOND CONCERT OF THE TWELFTH SEASON.  
MONDAY EVENING, NOVEMBER 15TH, 1869.

To commence at Eight o'clock precisely.

### PART I.

QUARTET, in E minor, Op. 59 (Rasoumowsky, No. 2), for two Violins, Viola, and Violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERRINI, and PIATTI .. .. *Bethoven.*  
SONG, "Thou whom I vow'd to love"—Mr. VERNON RIGBY .. .. *Schubert.*  
FANTASIA, in C major, Op. 15, for Pianoforte alone—Herr PAUER. *Schubert.*

### PART II.

SONATA, in F major, Op. 5, No. 1, for Pianoforte and Violoncello—Herr PAUER and Signor PIATTI .. .. *Beethoven.*  
SONG, "An aura amorosa"—Mr. VERNON RIGBY .. .. *Mozart.*  
QUARTET, in B flat, Op. 61, No. 5, for two Violins, Viola, and Violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERRINI, and PIATTI .. .. *Haydn.*

CONDUCTOR .. .. Mr. BENEDICT.

## SATURDAY POPULAR CONCERTS. EXTRA MORNING PERFORMANCE,

NOT INCLUDED IN THE SUBSCRIPTION.  
SATURDAY, NOVEMBER 27TH, 1869.

To commence at Three o'clock precisely.

### PART I.

QUINTET, in B flat, Op. 87, for two Violins, two Violas and Violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERRINI, and PIATTI .. .. *Mendelssohn.*  
SONG, "Penitence"—Miss BLANCHE COLE .. .. *Beethoven.*  
CLAVIERSTÜCK, in E flat minor, No. 1 (posthumous) and IMPROMPTU, in E flat major, Op. 90, No. 2—Mr. CHARLES HALLE } *Schubert.*

### PART II.

ROMANCE, in G, Op. 40, No. 1, for Violin, with Pianoforte Accompaniment—Madame NORMAN-NERUDA .. .. *Beethoven.*  
SONG, "Wither"—Miss BLANCHE COLE .. .. *Schubert.*  
TRIO, in E flat, Op. 70, No. 2, for Pianoforte, Violin, and Violoncello—Mr. CHARLES HALLE, Madame NORMAN-NERUDA, and Signor PIATTI .. .. *Beethoven.*

Conductor .. .. Mr. BENEDICT.

Notice.—It is respectfully suggested that those who are not desirous of remaining to the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that whoever wishes to hear the whole may do so without interruption. Before the last piece an interval of five minutes will be allowed.

Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets to be had of AUSTIN, 28, Piccadilly; KEITH, PROWSE, & Co, 48, Cheapside; and of CHAPPELL & Co, 50, New Bond Street.

N.B.—The entrance to the Orchestra will, in future, be by the door in Piccadilly Place only.

**Histoire de Palmerin d'Olibe filz du Roy FLORENDOS de MACEDONE et de LA BELLE GRIANE, fille de Remiclus, Empereur de Constantinople, by Jean Maugin, dit le Petit Angevin.** A perfect copy of this extremely rare Romance to be sold for FORTY-FIVE GUINEAS.

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### MARRIAGE.

On the 9th inst., at the parish church of St. Marylebone, by the Rev. Charles J. Goody, ALGERNON BALSIR CHATTERTON, youngest son of John Balsir Chatterton, Esq., of 32, Manchester Street, Manchester Square, to ELIZABETH ANNIE, daughter of Joseph Davie, Esq., of Guildhall.

### DEATH.

On the 11th inst., at 37 Golden Square, W., ADOLPHE GANZ, Esq., Hof-Kapellmeister to the late Grand Duke of Hesse-Darmstadt, aged 74.

### TO CORRESPONDENTS.

CHELTEMHAM ENQUIRER.—Yes. Mr. Sims Reeves *did* sing at a concert in the Cheltenham Assembly Rooms, with Madame Goldschmidt-Lind, Signor Belletti, &c., on the evening of Friday, January 31, 1862. The Cheltenham *entrepreneur* was Mr. Beckman, the London *entrepreneur* was Mr. John Mitchell.

IGNORAMUS.—The report has also reached us; but we do not believe it has any foundation. Dr. Spark resides habitually at Leeds, and could not possibly attend regularly to the business of an important weekly paper like the *Athenæum*. That he can write good musical criticism, all his admirers believe; but to be ubiquitous is another matter.

SIMON HALF.—The name of the cavatina composed by Mr. Lindsay Sloper, to which our correspondent refers, was *The Birthday* (words by Mr. H. F. Chorley). It was produced by the Vocal Association (conductor, Mr. Benedict), on April 6, 1859, at St. James's Hall, the chief singers being Miss Catharine Hayes and Miss Dolby. At the same concert, Mendelssohn's two marches, composed for a military band at Düsseldorf, were performed. The overtures were *Oberon* and the *Men of Prometheus*. Miss Catharine Hayes sang in the *finale*, and the "Ave Maria," from *Loreley*. Madame Anna Bishop the "In-felice" *scena* (both by Mendelssohn). The other singer was the late Mr. Tennant.

SUTHERLAND EDWARDS.—No. The paragraph, which we have been able to lay hands upon was as subjoined:—

"The Royal Italian Opera is announced to open on the 28th of March. Signor Pancanui, a tenor, who has been singing for the last two or three winter seasons at Moscow, where he generally had a cold (an excusable offence, however, in those regions, even for a *tenore robusto*), has been engaged. Let us hope that our climate will agree with him. Meyerbeer's *Africaine* is, it seems, not to be brought out at the Royal Italian Opera at all. We are informed that the acting right has at length been secured by the English opera company. If so, we trust they will think fit to engage the French singers of the original cast. Let them, if they like, sing in the French language. It will be quite as intelligible as much of the English that is now sung by our own singers."

Our correspondent will at once perceive (and, we trust, will have the candour to acknowledge) his error.

### NOTICE.

It is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, NOVEMBER 13, 1869.

### WITNESSETH.

ERROR is abroad in the world, if we may judge by the sad mess which many people make of life; but with error is always associated the witness for truth. You cannot get away from the latter. It meets you at every turn, just as surely as from the window of the village alehouse village sots behold the steeple. The common order of things provides witnesses for the common right, but such is the need, that we supplement their testimony. The exhilaration of an Egyptian feast was held in check by a dead man's skull; and the king who paid to be reminded of his mortality was no more than a conspicuous example of a class. Herein is a beneficent arrangement. It is the curb which arrests, or, at all events, restrains in part, the wild impulses of humanity; it is the drag which prevents the great universal coach from running down hill and coming to universal grief at the bottom.

No intelligent reader will need to have the pertinency of this exordium set out at length. There are times in musical history when the current of our art flows strongly in the direction of error. It is, usually, hard to trace the phenomenon to its source. "The wind bloweth where it listeth and thou canst not



tell whence it cometh." So it is with the great movements of public taste. They are; but the first volition can only be guessed, as we used to guess the sources of the Nile. Some such time as that indicated is now present. Who will account the tendency of modern music healthy, when he looks upon the character of what are reckoned "advanced" works. Let us here do justice to the period, and recognize that it has its distinctive music. We may be passing through an age of "wood, hay, and stubble," rather than of gold; an age in which very small composers look very big, because the giants are dead. Nevertheless, we have our own music, which future generations will never confound with that of any other period. At first sight here is something to be proud of; but the matter should not be investigated by lovers of optimism. As Mr. Carlyle would say, we are "Shooting Niagara," most of us without knowing it, and consequently, without thought of the "After." The distinctive music of our day is far on the road to turgidity and formlessness, because the distinctive composer always writes as one possessed by the devil of an incommunicable ideality. He dare not foster pleasant and natural thoughts, charming for their own sake, and making no claim to be the expositors of an immense consciousness,—of something not exactly understood. The pressure is on him to be profound, and having stirred up enough mud to hide shallowness, he himself often believes in the depth with which he is credited. Of such cases there are too many, and enough for proof will readily suggest themselves. In view of them it will not do to point out an individual want of importance. However small, they represent the set of public taste. A bubble can show which way the river runs.

Happily there is which witnesseth against the state of things we have sketched, and in favour of a better. Good men and true, are among us, who write music as good and true as themselves. Institutions, also, steadily hold before the public eye those classic models which are the best reminders of, and antidotes against, degeneracy. Conspicuous among the latter, are the Monday Popular Concerts. Mr. Arthur Chappell has been true to his mission, and has earned the reward of a faithful witness. He may once or twice have bowed the knee to Baal, in the shape, say, of Herr \*\*\*\*\*; but these acts are the exceptions which prove the rule of his singleness of purpose. For eleven years he has kept the public in mind of the noblest examples of art; and the twelfth finds him at his post with ardour undiminished. Who can estimate all the good his concerts have done, apart from pleasure conferred, and simply as a witness for what is truest and best for music. The result cannot be measured, but we know that, in the very nature of things it must be great—at the least, great enough for thankfulness. We therefore commend the Monday Popular Concerts, at the beginning of another season, to the support—and the imitation—of all who distrust the tendency of contemporary musical culture. If they are assured of the bane, it will be no little consolation to know, also, of the antidote.

At the Popular Concert on Monday, Madame Norman-Neruda is to lead Beethoven's Rasoumowsky quartet in E minor (No. 2).

At the Crystal Palace to-day, Madame Arabella Goddard is to play Professor Bennett's *Caprice in E* (with orchestral accompaniments), and Mr. Benedict's new fantasia on airs from *Der Freischütz*.

DUBLIN.—The first and second concerts (in the large music-room of the Exhibition Palace) of a series, under the title of the "Nilsson Festival," in which Mdlle. Christine Nilsson, Mr. Sims Reeves, &c., took part, appear to have been brilliantly successful. Our correspondence from Dublin arrived too late to enable us to state more than the mere fact in our present issue.

#### MONDAY POPULAR CONCERTS.

For the present we must be content to give the programme of the first of Mr. S. Arthur Chappell's admirable concerts, which attracted a very large audience to St James's Hall on Monday evening last. Here it is:—

PART I.			
Quartet, in D major, No. 1, Op. 44, for strings	...	Mendelssohn.	
Song, "Busslied"	...	Beethoven.	
Sonata, in B flat, Op. 22, for pianoforte alone	...	Beethoven.	
PART II.			
Sonata, in B flat (dedicated to Mdlle. Strinasacchi), for pianoforte and violin. No. 15 of Hallé's edition	...	Mozart.	
Song, "Zuleika"	...	Mendelssohn.	
Quartet, in D minor, Op. 76, No. 2, for strings	...	Haydn.	

The quartets were played by Madame Norman-Neruda, Herr L. Ries, Signors Zerbini and Piatti; and here we may state at once that the success of the lady-violinist was all that could have been expected—in short, triumphant. Two or three of the movements were strenuously asked for again by the audience, but in each instance Madame Neruda declined; and thus the concert went on uninterruptedly to the end, manifestly to the gain alike of players and hearers.

Herr Pauer played the pianoforte solo and the duet with Madame Neruda. Miss Blanche Cole was the singer; Mr. Benedict the accompanist.

#### ROYAL ITALIAN OPERA.

Messrs. Gye and Mapleson (according to an annual custom of the last-named director) have commenced a "short series" of performances, at Covent Garden Theatre. They began, on Monday night, with *Lucia di Lammermoor*. Of the Lucia of Mdlle. Ilma di Murska, we need only say that it is as striking and picturesque as ever. Signor Mongini being indisposed, a Signor Dalla Rocca, with a small voice and very nervous, undertook the part of Edgardo at a short notice. Indulgence was asked for him in a printed circular, but only chirlishly extended. On the whole, Signor Dalla Rocca's performance was respectable. Signor Cotogni played Enrico, and for the most part with ability. A new bass, Signor Antonucci, was the Raimondo; Signor Marino (the Spanish tenor), Arturo; Signor Casaboni, Normano; and Mdlle. Corsi, Alisa. Signor Arditì directed the orchestra, the principal first fiddle being Mr. Carodus.

If *Lucia* failed to draw a good house on Monday, *Il Flauto Magico* made up for it on Tuesday (Lord Mayor's Day), when pit and galleries were crammed. The chief performers in this most melodious of operas were, Mdlle. Tietjens (Pamina), Mdlle. Ilma di Murska (Queen of Night), Mdlle. Sinico (Papagena), Signor Antonucci (Sarastro), Signor Gardoni (Tamino), Mr. C. Lyall (Monostatos), and Mr. Santley (Papageno). The three attendants on the Queen of Night were represented by Mdlles. Creusa, Corsi, and Scalchi; the three good Genii by Mdlles. Bauermeister, Clinton, and Schofield. Of the rest we need not state. Is there another word to be said about *Il Flauto*? Certainly not, at this time of the year, when Italian opera is abnormal. Still, it must be recorded that, amidst a generally good performance, the sensation of the evening was created by Mdlle. Ilma di Murska, who never gave "Gli angui d'inferno" with more fire and brilliancy. She was encored with enthusiasm. Mr. Santley's singing was inimitable from first to last, and the spirited manner in which he was seconded by Mdlle. Sinico in the duet with Papagena obtained an encore for the whole *morceau*. In "La dove prendi" (with Mdlle. Tietjens), and in the air with the bells, "Colomba, o tortorella," our admirable English baritone had already been similarly taxed. Nothing could be more satisfactory than the entire performance of Signor Gardoni—"O cara immagine" and all—as Tamino. It had the true Italian ring about it. Mdlle. Tietjens, though apparently a little "out of voice," sung throughout like the genuine classic artist she is known to be. Mr. C. Lyall, as Monostatos, was as humorous as on previous occasions. The overture, the choruses, and most of the concerted music went well, which, Signor Arditì being in the orchestra, was not surprising. It was, in short, a very enjoyable if not exactly a first-rate performance. But to hear such an opera is always a treat for those who care about music pure and unadulterated. About *Fidelio*, performed on Thursday, we must speak next week. To night, *Il Flauto Magico* is to be repeated. Cherubini's sublime *Medea* is, we are informed, to be given in the course of the series.

BREMEN.—A new music-hall, capable of seating an audience of a thousand, besides accommodating three hundred performers, will be opened in a few days.

## BELOW THE SURFACE.

To the Editor of the "Musical World."

Sir,—It may be safely affirmed that at no period in the world's history has there been so much musical instruction, resulting in so little musical education, as at the present day. By musical education we mean the cultivated ability to understand good music—to comprehend the laws of composition, to judge of their application, and discriminate the musical styles of different epochs. Musical instruction, on the other hand, may lead to nothing more than a certain finger dexterity (playing, as it is very properly called), in which there is not the least element of culture. The former is of the soul, the latter of the hands. Of what use to us is a knowledge of the alphabet, if we stick fast to the horn-book, and never learn to read Shakspeare or the Bible? And what benefit do we derive from our endless strumming, if we are not able to render or appreciate, in the original, the masterpieces of our classic composers, without having them brought down to us over the *pons asinorum* of a piano adaptation?

Music, like architecture, originated in the service of religion. The man who first made "barbarous dissonance," on a gong or a tom-tom, had no intention of imitating any noise that he had ever heard, but was simply giving expression to his devotional feelings; it was his manner of worship. There is nothing in national melodies which shows them to have been inspired by any external agencies—mountains, seas, deserts, rich valleys, or rocky glens. The origin of all modern sacred music is the *cantus firmus* and Ambrosian chant; so that in this respect, also, the church is the oldest school of Christian art, and, in our opinion, there is no desecration in its continuing to perform this function. May it not be secondarily a school of art as it is only secondarily a school of morality? Do not religious worship and art spring from the same feeling, and employ the same faculties?—and are not the highest aims of each identical? If one cannot endure solecisms in a sermon, or bad grammar in a prayer, why should one be content with discord in church music, or disproportion in church architecture? Worship is not necessarily more spiritual in the barn-like kirk than in the magnificent cathedral. The bronze gates of the Florentine baptistery (called by Michel Angelo "the gates of Paradise"), or the mosaic pictures of St. Peter's, are no more traps for the soul than are rough wooden doors and white walls of the most ascetic meeting house. Only let art be honest and genuine, and it can nowhere be more fittingly employed than in the offices of religion. Let all the arts, with filial love and reverence, vie with each other in beautifying and honouring the church, their nursing mother. The Oratorio, as its name implies, is essentially a prayer. But it is impossible to conceive of a grander Phanatopsis than Bach's cantata for the sixteenth Sunday after Trinity, the theme of which is death and immortality. The terror of the creature in view—

"Of the stern agony and shroud and pall,  
And breathless darkness; and the narrow house"—

is painted by the tenor and the bass in deep dramatic colours, unsurpassed even by Gluck in the *Iphigenia in Tauris*. The alto, sustained by a quartet of violins, raises the fearful questionings of the soul concerning a future state. Immediately the response falls from the orchestra in a cheerful ritornello, describing the saving union of the emancipated spirit with Christ the Redeemer. Finally, the soprano leads the way, in a recitative, to a rich, angelic choral, in which we hear the exultation of a believing soul in the assurance of eternal life. There is surely nothing in such a musical representation which ought to excite suspicion in any Christian mind: yet these very masterpieces of dramatic music, which Bach, Handel, and Beethoven wrote expressly for religious worship, a so-called spirituality now banishes to the concert-hall. George Whitfield and John Wesley saw the impolicy of letting Satan have all opera airs, although there are some which we would gladly resign to his monopoly, and wish him "luck o' the prize." Even the stern John Calvin committed the music of the Reformation to the eager preceptor of Palestrina, as some insist, the greatest composer of his age. Calvin did not think that it would contribute any the less to religious edification because it also edified artistically. We are aware that the general introduction of such music would be impracticable, owing to the difficulties attending both its execution and appreciation; it is not, however, on any plea of profratry that it should be thrust from the portals of the sanctuary. The protection of sacred music must be sought, not so much in complicated instrumental combinations, as in the simple but entrancing harmonies of the voice—a very striking example of which is the pathetic Gregorian chant of Holy Week in the Sistine Chapel at Rome. As a means of expression, vocal music stands (some will have it) higher than instrumental, and marks the transition from music to poetry, the even blending of which constitutes the song. Contrary to the common theory, we are inclined to regard instrumental music as the earlier and more primitive form. It is certainly that which prevails among savage tribes. Jubal, the first musician mentioned in the Hebrew writings, is not spoken of as a singer, but as "the father of all such as handle the harp and organ." Between music and poetry there is a close affinity; each admitting of the same classification into epic, lyric, and dramatic. The Greek poets were all musicians, and the Germans call a composer *Tondichter*, i.e., a poet of tones. Gluck, the great musical dramatist, says, that in composing *Alceste*, he repeated the text until he had completely entered into the spirit of it—when the music came of

itself.\* The perfect understanding of the words developed the melody in them, as the eye of the painter sees the fresco in the cartoon before it has been pricked to the wall.

X. Y.

## WAIFS.

A niece of Mendelssohn (daughter of his second sister) has entered the Conservatoire of Leipsic.

Middle. Harriers-Wippen has left the stage through illness, and her re-appearance seems to be doubtful.

A good opportunity. The organistship of Peterborough Cathedral is vacant. The salary is £280 per annum.

On the occasion of her marriage, Madame Désirée Artôt is said to have presented an unmarried sister with 100,000 francs.

M. Perrin proposes to give *Don Cesar de Bazan* as an opera, and has commissioned M. Duprato to write the music. Why not Wallace's *Maritana*?

A service commemorative of Rossini's death was to take place this day in the Church of San Roch, under the direction of M. Charles Vervoitte.

*Martha* and *The Magi*: Flute were given lately, at the Brooklyn Academy of Music, by the German opera company, under the management of Mr. H. Grau.

The *Tribune* recommends the Lydia Thompson troupe to sail for Albion, and, as they sail, to sing, with the Methodists, "We're going home, to dye no more."

On a tombstone in a churchyard in Ulster, is the following epitaph:—"Erected to the memory of John Phillips, accidentally shot as a mark of affection by his brother."

The Premier Prix for the current year has been gained by M. Leneveu, who, in 1865, carried away the Grand Prix de Rome. M. Leneveu is a pupil of Ambroise Thomas.

Mr. Max Maretzek is vigorously pushing on his preparations for the new season of Italian opera at New York. His first series of representations commenced on the first of November.

Rumour says that M. Wartel has under his tuition a certain Mlle. Roeder, who is destined to do wonders as a singer. Mlle. Roeder comes from Berlin, and was formerly a pupil of Madame Viardot.

M. Padeloup's programme for last Sunday was this:—Symphony in A minor, Mendelssohn; Andante, Haydn; Overture, *Coriolan*, Beethoven; Suite d'Orchestre, Rff; Portions of Septet, Beethoven.

A fitting compliment has been paid by Mr. Gladstone to literature as well as to theology in the promotion of Canon Dale to the Deanery of Ely, vacant by the advancement of Dean Goodwin to the See of Carlisle.

There was an explosion of gas at the Cairo opera lately; portions of the scenery took fire, and the audience were in consternation. The Khedive himself laboured at the work of saving the theatre, and, happily, little mischief was done.

The Norfolk House Choral Union, under the direction of Mr. Lansdowne Cottell, commenced their winter season on Thursday; a large number of singers attended, and several choral works by Bishop, Benedict, Haydn, &c., were rehearsed.

Mr. Lazarus, the eminent clarionettist, has returned to town from a highly successful tour through Lancashire and Yorkshire. Mr. Lazarus goes again to the provinces in December to fulfil engagements in Yorkshire, and other northern counties.

Some of the Paris journals are wroth at the long absence of Mlle. Christine Nilsson. Cannot they comfort themselves, as good neighbours, by reflecting that their loss is our gain? The opportunity for showing some of the noblest feelings of human nature ought not to be missed.

Miss Amy Leigh, so favourably mentioned in the notices of performances given in the provinces by Mr. Betjeman's operatic troupe, is no other than Miss Leslie Emmet, already admired as a concert-singer. Her success on the lyric stage has induced Miss Emmet to abandon her assumed name and come forward again under her own—for which she has our hearty commendation.

The Paris correspondent of the *Daily Telegraph* (Nov. 9) says:—

"M. Maurice Strakosch has been causing melody to float over the canals of Amsterdam and the other dams—but damp receptacles for the human voice divine. They have been thus (per climate) diluting the magnificent *Meuse* of Rossini. I hear—and I hear it from utterly unprejudiced judges—that the great honours for the damp tour have been for Albion."

\* Which is mere *boosh*. Gluck was but a third-rate musician after all.—A. S. S.

M. Henri Litolf's first opera concert, was given on the 7th inst. The programme was as follows:—Overture (*Girondins*), Litolf; Selections from *Le Démon de Faust* Berlioz; Scherzo and Adagio, from Symphonies 1 and 4 respectively, Gounod; Choruses from *La Reine de Saba*, Gounod; Symphony No. 9, Beethoven. The selections from Gounod's works were conducted by the composer in person.

Mdlle. Carlotta Patti has returned from Boston, and sung at Steinway Hall before large audiences. Her reception has been enthusiastic. To the already strong company—consisting of Mdlle. Patti, Messrs. Theodore Ritter, Jean Prume, Habelmann, Ronconi, and Mr. Maretzek's orchestra—Mr. Hermann, the German bass, is now added. The troupe has since gone to Philadelphia, Baltimore, Washington, and the West.

In New York, a sea-on of three concerts of sterling works of ecclesiastical music,—masses, motets, anthems, &c., by Palestrina, Bach, Haydn, Mozart, Cherubini, Beethoven, Spohr and Mendelssohn, performed as they are written, with full orchestra—has been organized by James Peck, Mus. Doc., Oxon., which promises richly to the subscribers and their friends. Some fifty of the leading citizens of New York have subscribed 100 dollars apiece to enable Dr. Peck to make these concerts all they should be to satisfy his own ideal.

In Philadelphia, Mr. Carl Wolfsohn presents a plan for a "Beethoven Society," to bring out such choral works as Schumann's *Paradise and the Peri*, Mendelssohn's *Walpurgis Night*, &c. Two concerts will be given each season; but the one particular task of this first season is the study of the choruses of the Ninth Symphony, "for a fit celebration of the Master's Centennial Birthday, Dec. 17, 1870." Mr. W. also suggests creating, out of any surplus money, a "Beethoven Stipendium" for the musical education of students of rare musical ability, but poor in means.

We hear that the Philharmonic Society of Brooklyn will resume its labours during the coming winter. The directors have secured the services of Mr. Carl Bergman, as musical director, together with the orchestra of the New York Philharmonic Society. Five concerts and fifteen rehearsals will be given, the first to take place on the 13th of November, at the Academy of Music. Beethoven's *Eroica*, Sterndale Bennett's overture, *The Wood Nymphs*, and Weber's *Jubel* are promised; also Miss Adelaide Phillips. Nearly one thousand subscribers are already secured.

Mad. Luig'a Sandrini, who died recently at Dresden, was for a long period one of the great attractions of the Italian Operatic Company, to which she belonged ever since the year 1808. Born in 1782, she was brought up in Messina for the lyric stage. She proceeded thence, in all the pride of youth and beauty, to Bologna, and from Bologna, in 1802, as *prima donna*, to Prague. In 1808 she went to Dresden, where she soon grew to be a great favourite. She subsequently became a member of the German operatic company. In 1832, she was pensioned as a Royal Saxon Chamber Singer.

Among the entertainments provided for the Empress of the French during her recent visit to Venice, was a concert on board the boat in which she passed with the royal procession up the Grand Canal. The programme consisted of ten selections, chosen from the operas, together with French and Spanish songs and choruses, which were performed at different points of the Grand Canal, the concert ending at the bridge of the Rialto, at about two o'clock. Among the singers was an English lady, Miss Brennen, who performed at the Malibran, in the opera of the *Ballo in Maschera*, under the name of Mdlle. Rossetti. She was vehemently applauded, and has become quite a favourite with the Venetians.

The following notice of Mdlle. Sternberg's singing in *Les Huguenots* at the Brussels Théâtre Monnaie appeared in the *Echo du Parlement Belge*:—

"Mdlle. Sternberg's offre d'abord à notre attention. Nous la connaissons pour l'avoir vue débiter comme cantatrice aux concerts populaires, il y a deux ans depuis la jeune et intéressante artiste s'est révélée au Théâtre Lyrique de Paris. Elle a aussi chanté à Londres. Sa voix, très-nervée jadis, a considérablement gagné en volume et en timbre. Elle vibre sans éclats stridents, guidée par une bonne méthode, servie par une diction intelligente, et, de plus, animé d'un sentiment dramatique très-vif. Elle pourra atteindre plus tard à une ampleur magnifique. Et déjà elle se déploie, non sans une certaine puissance, dans les registres élevés."

The following is a complete list (with dates) of the London theatres that have been burnt since the first destruction of the Operahouse in the Haymarket:—The Operahouse, June 17, 1794; the Pantheon, June 14, 1792; Astley's Amphitheatre, September 17, 1791; Astley's (2nd time), September 1, 1803; Surrey Theatre, August 12, 1805; Covent Garden Theatre, September 20, 1808; Drury Lane Theatre, February 24, 1809; Royalty Theatre, April 11, 1820; English Opera-

house, February 16, 1830; Astley's Amphitheatre (3rd time), June 8, 1841; Olympic Theatre, March 29, 1849; Pavilion Theatre, February 13, 1856; Covent Garden Theatre (2nd time), March 5, 1856; Surrey Theatre (2nd time), January 30, 1865; Standard Theatre, October 21, 1866; Her Majesty's Theatre, December 6, 1867.

Mr. Lyster, operatic manager from Australia, has returned to London after a lengthened sojourn in Italy, where he has succeeded in securing the services of the following artists:—

*Prima donna*, Signora Lucia Baratti; *contralto*, Signora Lucia Chambers; *first tenor*, Signor Mariano Neri; *first baritone*, Enrico Mari-Cornia; *first bass*, Enrico Dondi.

The *prima donna* and her father, with the *contralto* and the *bass*, sailed in the Yorkshire for Melbourne, on Nov. 1, from Plymouth; and the *tenor* and *baritone* will accompany Mr. Lyster in the mail which leaves Marseilles on Dec. 3. Amongst the operas to be performed in Australia are *Maria di Rohan*, *I Vespri Siciliani*, *Saffo*, *Don Carlos*, and the *Ebrea*. The *contralto*, Miss Chambers, is a native of Tasmania, and will, no doubt be well received after her success in Italy.

The fine old parish church of St. Bees, Cumberland, which is attended by the students of the Theological College situated in the parish, has just been re-opened on the completion of its restoration. Among the additions to the building are a peal of bells, and an excellent organ by Hill. At the opening service, when the Archbishop of York was the preacher, the music was carefully rendered under the direction of Mr. W. M. Poole, the resident organist; but we confess to a feeling of surprise that Jackson in F should have been chosen for use on such an auspicious occasion. Perhaps, however, the well-worn "service" is a favourite in this northern college, which furnishes so many candidates for holy orders; and if so, it gives a clue to the otherwise inexplicable problem why it should be so dear to the hearts of many of the clergy who strongly object to the use of any other service or anthem.

It will be gratifying to the friends of Church music, that two at least of Mr. Gladstone's Episcopal appointments are likely to add to the right reverend bench men who are not only lovers of the art but are practically acquainted with it. We refer to the Very Rev. Dean Goodwin, Bishop-designate of Carlisle, and the Venerable Lord Arthur Hervey, Bishop-designate of Bath and Wells. Both these gentlemen have long been known as warm supporters of the Choral Unions in their respective dioceses; and the Dean of Ely has frequently written letters on Anglican Chanting and other questions relating to the Choral Service, which have appeared in our own columns or those of our contemporaries. The appointment of such a bishop to the See of Carlisle is more especially a matter of satisfaction; and can hardly fail to have an important influence on the spread of choral services in a quarter where they are at present few and far between.—*The Choir*.

Under the sensational heading of "Almost a disaster," the *Chicago Times* has the following:—

"Early this morning the Parepa-Rosa opera troupe, en route for Chicago, over the Pittsburgh and Fort Wayne Railroad, special train, nearly met with a disaster that would have interfered with the pleasure of those who have purchased season tickets for the English Opera season, which will open this evening. Shortly after midnight as the train was passing the Junction depot, a few miles from the city, the engine jumped into the ditch, carrying the baggage car with it. The cause was a misplaced switch. Fortunately no one was severely injured. Had the accident occurred with the train at full speed the result must have been disastrous. As it was, a good scare, and a delay of over two hours, were the only unpleasant results; and at the expiration of that time another engine was attached, and the train safely taken to town. The ladies and gentlemen of the troupe have apartments at the Briggs House."

Not long since, a quarrel between a couple of popular actresses divided with the Mexican question and the aggrandizement of Prussia the attention of the Parisian public. Some time later the appearance of Mdlle. Cora Pearl on the boards almost eclipsed the late Imperial decree. The part she chose was Cupid, in *Orphée aux Enfers*. She appeared as a Cupid in pale thin flesh-coloured tights, with a little blue mantle trimmed with gold flowers and fringe over the shoulders. For the rest, except a necklace of pearls and a pair of gold sandals, she had nothing on save a gauzy covering which, as a Parisian journalist described it, "commence bien au dessus du genou pour se terminer bien au dessous de la poitrine." To behold this a considerable number of fashionable, on the first night, paid £5 for a place, and £20 for a small box. The Jockey Club mustered in force, and their enthusiastic applause excited protest. The *débütante* spoke and sang with a confirmed English accent.

The Mayor of the commune of Mireval, "considering that instrumental music is a permanent provocation to disorder," has decreed:—"Art I. It is prohibited to play music in the streets, cabarets, cafés





estaminets, and other public places, without our permission." "Art II. It is also prohibited to give balls, soirées, concerts, in the same places without our permission." Happy Mireval! to have a mayor under whose paternal government it becomes a refuge for distressed humanity. To think of Mireval is to long for it. No organ grinders, no German bands, no Fenian trumpet breaking the Sunday, no Whitechapel niggers by day, and no wandering concertinas by night; who would not dwell in the lucky commune? Already Mr. Babbage and a crowd of fellow-sufferers may be setting their faces Mireval-wards. If they find the rest denied them here, let us hope the mayor will not be forgotten. He should appear, in enduring marble, as the genius of Quiet trampling on a trombone.

"The wind," says a Yankee poet, "is a musician by birth. We extend a silken thread in the crevices of a window, and the wind finds it, and sings over it, and goes up and down the scale upon it; and Paganini must go somewhere else for honour, for lo! the wind is performing upon a single string. It tries almost everything to see if there is music in it; it persuades a tone out of the great bell in the tower, when the sexton is asleep; it makes a harp of the pines, and does not disdain to try what sort of a whistle can be made of the humbler chimney. How it will play upon a tree till every leaf thrills, and the river at its base murmuring an accompaniment; what a melody it sings with full choir of the waves of the sea, what an anthem between the two worlds, up perhaps to the stars, the first singers (see Faust), need not be said. Then how it haunts the old house; mourning under eaves, sighing in halls, opening old doors without fingers, and singing some sad old song around the deserted hearths!" [Much more might be said.—A. S. S.]

Watson's *Art Journal* (New York) gives the following bit of news concerning the future prospects of one of the Empire City's most eminent conductors:—

"Theodore Thomas will give three concerts in Boston, next week. He will take with him his orchestra of fifty, and, we believe, afford our Boston friends unequalled delight by his exquisite rendition of the highest classical works. We do not mean to advance for New York a claim for superiority; we know how good the Thomas orchestra is, and leave the critical public of Boston to judge of its true position. Mr. Thomas will make a sensation, and we are satisfied that he will meet with a cordial reception."

This is as if Mr. W. G. Cousins went with his Philharmonic orchestra to Manchester, where Mr. Hallé is much about what Mr. Zerrahn is at Boston (Massachusetts), in which Yankee Athens, our old friend, J. S. Dwight, lays down the law much better than any critic lays down the law at Manchester (Lancashire). Nevertheless, we do not like the word "rendition."

The stage is a power in France. A philanthropic manager has determined to agitate for a great reform. In France the dead are buried speedily—much more so than in England. Sometimes only a day is allowed between the death and the funeral. Hence, many are buried alive, and hence the suspicion continually arising that many more may share the same fate unknown. The manager of the Gaité Theatre has been so distressed by the account of a recent case at Toulouse, that he has undertaken a dramatic piece in which the horrors of this legal crime will be exhibited to the audiences now revelling in the attractions of the *White Cat*. The manager proposes to exhibit the despair of the lovely Ernestine when her Adolphe is consigned to an early grave. Adolphe's parents have ordered a coffin of the latest construction—provided with electric wires, which, if the youth should stir will strike alarm. Having been buried with all due solemnity, Adolphe does move; the wires take effect; an alarm is rung; the youth is disinterred; he lives again; and Ernestine, the inconsolable, rushes into his arms. And so the curtain that rose on a funeral drops on the prospect of a marriage.

Mr. Max Maretzek commences his season of Italian opera this month at the Academy of Music. The following artists are engaged:—Miss Clara Louise Kellogg, who will appear as Giulietta, in Gounod's *Romeo and Juliet*, and Ophelia, in Ambroise Thomas's *Hamlet*; Madame Carolina de Briol, from the San Carlo, Naples; Signor G. Lefranc, primo tenore robusto; Signor S. Cottone, primo baritone; Signor Giorgio Ronconi; Miss Jenny Landman (her first appearance); Signor B. Massimiliani; Signor G. Leone (his first appearance); Signor G. Antonucci; Miss Louise C. Trener; Signor B. Reyna. Mr. Maretzek has also completed arrangements with Mr. Max Strakosch for presenting in opera, for a limited number of nights only, Miss Carlotta Patti. The repertoire will include most of the favourite standard works, in addition to which the management intends producing, during the seasons of 1869-70, the following operas, presented for the first time in America: *Hamlet*, by Ambroise Thomas; *La Contessa di Amalfi*, by Pretrella, composer of *Ione*; *Piropet*, opera-bouffe, by Ferrari. These works will be cast in the most complete and efficient manner, and will be produced with new scenery, dresses, appointments, &c.

A professor in the University of Bonn has ventured to lift up his voice against the practice indulged in by students of wearing their hair, in matted locks over their shoulders. The students, who look upon a shaggy poll as indispensable to a metaphysical brain, went at midnight to howl at the professor, just then getting into bed. Instead of recanting, the professor looked out of window, and uttered a few homely truths in practical language. He had lately visited England, and seen that at Oxford and Cambridge youths combed their hair; furthermore they abstained from gashing their faces with rapiers in duels, and from getting drunk with beer; nevertheless, he found them more scholarly and civil than the young gentlemen he had the honour of addressing. This said, he shut his window; and the students, impressed with the harangue in night-cap, went home to dream of hair-cutting. [This is worthy the attention of those young geniuses all over Germany, who ape Franz Liszt, prostrating themselves before Richard Wagner and tail, instead of learning simple counterpoint, note against note, of which they know absolutely nothing—that is, no more than their arrogant and sophisticated idol.—A. S. S.]

In a letter from Paris, the other day, the correspondent of the *Daily Telegraph* has the following:—

"Natives and travellers turn to theatres; but there is nothing excellent, nothing new, though we are promised novelties as frequent as those weekly advertised in the windows of the *Printemps*. The Grand Opéra is high and dry for singers, and, what is more important, the dancers are rather wanting, and clearly failing at the knees. Now the Grand Opéra may do without singers, but without dancers *finita è la musica*, and the directors had better open the Salle for meetings to discuss how to share other people's property, so they cannot produce a ballet they had better give up. Patti has been suffering from sore throat, and in the same hotel we found Mr. Balfe with an 'extinction of voice,' unable for a day or two to direct the rehearsals of a certain *Bohemian Girl*, who insists on going to the Lyrique. On Friday there is to be a great performance at the Odéon, for the benefit of Mlle. Sarah Bernhardt, burnt out of house and home. Patti, who never sung over the water before, has volunteered, and the student-world has taken the house, for, though swarms of Americans and English are asking for seats—price no object—yet *complet* is already stuck up outside the theatre, and the bureaux *de location*, where Thalia, Melpomene, and Nimrod (with a Paris *mutuel*) are in partnership—absurd prices. It is thought that Mlle. Sarah Bernhardt will realize £600 or £650. A question is asked here daily by the frequenters of the French and Italian operas—'Where are tenors to be found?' Echo does not answer in the Irish fashion, but à l'Anglaise—'Where?' We have none singing, or likely to sing in France; so the Muse of Music must take her stall in London."

A correspondent, writing to a contemporary from San Francisco, gives some curious information about the Chinese theatre there, from which we extract the following:—

"I visited the Chinese theatre, and was fortunate in being present on a benefit night, when the entertainment was wholly Chinese. I was the only white man present, except a policeman in plain clothes, a native of Suffolk in England. I gave him a cigar, which he smoked while on duty. The play involved love and jealousy. The theatre was crammed, the actors who did not play sitting on either side the stage. There was also a religious element, an altar standing in mid-stage, and the two chief performers, dressed in long straight embroidered robes with loose sleeves, kneeling before it for a minute with their backs to the audience. An emperor and his queen quarrelled because of attentions paid by the former to a young lady, who sang, accompanied by a gong, bones, and a sort of fiddle. The Queen pulled the Emperor's beard, whereupon he beat her. Then came, gorgeously dressed, the Council of State, who drank tea from tiny cups with his Majesty. But something went amiss, for the Queen enlisted their services, and they pulled the Emperor about the stage by his hind legs. The Emperor then sang a comic song, and the mandarins played at leapfrog. The play was followed by tumbling, the chief feat of the tumblers being to jump off the tables, set one upon another, and fall upon their backs with a thud which ought to have broken their ribs. But they got up and did it again. The whole business was a pantomime, in which all in turn were clowns and pantalons. The audience appeared gratified, and laughed much. The price of admission to every part of the theatre, exclusive of two boxes tenanted by Chinese aristocrats, was half a dollar. Barbarous music was kept up throughout the performance."

Of the many theatrical or quasi-theatrical artists who, from the days of the elder Mathews, have succeeded in amusing the public by a display of unassisted talent, none have come forward with more varied qualifications than Mr. Frederic Maccabe. As the Dutch made their country, so has Mr. Maccabe made his entertainment, writing verses above the average, and setting them to melodies of his own composition. There is a stamp on these, which, apart from the effect derived from Mr. Maccabe's vocal proficiency, frequently convey a homely moral. That in the course of his impersonations Mr. Maccabe changes dress with a rapidity not to be surpassed, transforming himself, for instance, in about

a minute from his proper shape, in evening black, to a young lady equipped for a ball, is one of the least of his merits. There are several clever mimics who, varying their costume and even their faces, preserve through all their metamorphoses an identity not to be mistaken. *Cucullus non facit monachum*; but Mr. Maccabe, if he donned the cowl, would at once become monastic. Then his personages, though familiar, are not shown in a conventional manner, as when certain figures, descending by a sort of tradition from one entertainment to another, prevent original nature from recurring by a process more effective than any action of a pitchfork. His fine lady is original; so his sailor, with a ditty full of tragic mirth; so his dogmatic Lancashire clown; so is his life-enjoying Irishman. Then, while blessed with a faculty for genial impersonation, he is master of that art to which ignorance gives the name, "ventriloquism," and perfectly successful in the feat of imitating the voice of a speaker gradually withdrawing to a distance. With all these qualifications, to which we may add a certain mastery over the pianoforte and guitar, he looks, in plain evening dress, like a well-behaved young gentleman some 19 years of age.

Goethe never allowed two years to elapse without reading Molière through. I am reminded of this by the fact that I once allowed two representations of Molière's *Médecin Malgré Lui*, to take place without attending either. An English version of this work, with M. Gounod's music, was brought out on a particular Monday, at Covent Garden Theatre with considerable success. It was repeated on the following Tuesday, and I had every intention of hearing it on Wednesday, which however, being the first day of Lent was of course, a theatrical *dies non*. In the meanwhile, I remember pointing out to some of my contemporaries that they were quite wrong in supposing Gounod to be the first composer who had treated Molière's comedy operatically. It was made into a libretto by Désangiers the younger, and set to music by Désangiers the elder, about the end of the last century, and brought out at the Théâtre Feytaud. The subject is excellent for comic opera, supposing the singers entrusted with the principal parts able to act. This is rare on the part of English vocalists; and I could fancy the *Mock Doctor*, as said or sung at Covent Garden, being a good deal less amusing than the *Médecin Malgré Lui*, as represented by the company of the Théâtre Française. The *Mock Doctor*, by-the-way, was by no means a correct translation of Molière's title; but Mr. Charles Kenney, author of the adaptation, was right to retain the name under which Fielding's version of the comedy became known. It would have been difficult to think of a better one. *The Doctor in spite of himself*, is not idiomatic English. Moreover, the first title was not *Le Médecin Malgré Lui*, but *Le Fogotier (The Woodcutter)*. I am somewhat chary in enlarging upon this incident of my critical career; but *Hinc illa lachryma*; I am nor better nor worse for it; and as Sancho Panza (according to Smollett) says:—"If you hunt in the sky, the starlings will fly, and evil tongues will not refrain from God himself. Bare was I born, and bare I remain, and if I loose nothing, as little I gain. *Shaver Silver's Autobiography dictated by himself.*

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**BEETHOVEN'S CHORAL SYMPHONY,**

AND

**MENDELSSOHN'S LOBGESANG.**

Amongst the compositions enumerated in this list many will be found almost unknown to an English audience. The *Passion Music* of Bach engaged the attention of Mendelssohn in early life so thoroughly that, in spite of innumerable difficulties, he could not rest satisfied until he had produced it. Zelter did not hesitate to express his doubts upon the result; but, in conjunction with his friend, Devrient (who, in his *Recollections of Mendelssohn*, relates an account of the event), the young composer persevered in his intention; and on the 11th March, 1829, this sublime composition was performed at Leipzig with extraordinary success. In England, under the auspices of the Bach Society, and through the earnest and energetic efforts of Professor Sterndale Bennett (the founder and conductor of the Society), it was presented for the first time in 1854; and it may be here said that in the production of the work at the Oratorio Concerts, every assistance has been proffered by Professor Bennett, a kindly aid which cannot be too highly estimated, or too thankfully acknowledged. Beethoven's *Mass in D*, one of its composer's latest works, has been but rarely heard in England, principally on account of its enormous difficulty, and partly in consequence of the high pitch which has hitherto prevailed in this country; and in attempting its performance at these concerts, it may be stated that no curtailment or alteration of any kind will be made. Haydn's *Seasons*, the last, and assuredly one of the best, of his compositions, has been so strangely neglected in this country lately, that it is confidently hoped its revival will be cordially welcomed by the subscribers and the public. Handel's *Alexander's Feast*, another work which, although containing many

beautiful, and even popular pieces, has been but seldom performed in its entirety, will be produced, with Mozart's additional accompaniments. Beethoven's *Choral Symphony* and Mendelssohn's *Lobgesang* will be given on the same evening, in the belief that a certain amount of interest may be created by contrasting two great works somewhat resembling each other in construction. Handel's *Acis and Galatea*, and the *Dettingen Te Deum* are too well known to need a word of recommendation; but at the Oratorio Concerts they will be performed, for the first time in England, with the additional accompaniments by Mendelssohn. These accompaniments, until the appearance of Herr Devrient's *Recollections* already alluded to, were not known to be in existence; and are mentioned for the first time in a letter written by Mendelssohn to Devrient, in which he asks him to search for and send him the scores, which he says are in the library of the Singakademie, at Berlin.

The success of Handel's *Jephtha* at the last series of the Oratorio Concerts, renders it only necessary to say that it will be repeated, with the additional accompaniments, by Arthur S. Sullivan. A scriptural Idyll, in two scenes, called *Rebekah*, the words by Arthur Matthison, and the music by Joseph Barnby, will be performed for the first time.

The French pitch (*le diapason normal*) which has been within the last few months adopted in Austria, Italy, and several parts of the United States, and the advantage of which has been acknowledged by almost every musician of eminence, will continue to be used.

DURING THE SEASON THE FOLLOWING ARTISTS WILL APPEAR:—

MADAME LEMENS-SHERRINGTON, MISS BANKS, and MADAME RUDERSDORFF, MADAME SAINTON-DOLBY, MADAME PATEY-WHYTOCK, MISS JULIA ELTON, M<sup>DLLE</sup>. DRASDIL.  
MR. SIMS REEVES, MR. VERNON RIGBY, MR. W. H. CUMMINGS, MR. MONTEM SMITH, MR. LEWIS THOMAS, HERR CARL STEPAN, &c.

The Orchestra will consist as before, of about 60 of the best Instrumentalists in London, and the chorus of Mr. JOSEPH BARNBY'S CHOIR, numbering 300 voices.

Subscription to the Nine Concerts—Stalls, £3 3s. Balcony and Area (Reserved and Numbered), £1 15s.

Prices of Admission to each Concert—Stalls, 10s. 6d.; Balcony and Area (Reserved and Numbered), 5s.; Balcony, 3s.; Area, 2s.; Admission, One Shilling. Subscriber's Names received by NOVELLO, EWER & Co., 1, Berners Street (W.), and 35, Poultry (E.C.); CHAPPELL & Co., 50, New Bond Street, LAMBORN COCK & Co., 62, New Bond Street; KEITH, PROWSE & Co., 48, Cheapside; HAYS, 4, Exchange Buildings (E.C.); and Mr. AUSTIN, St. James's Hall.

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